

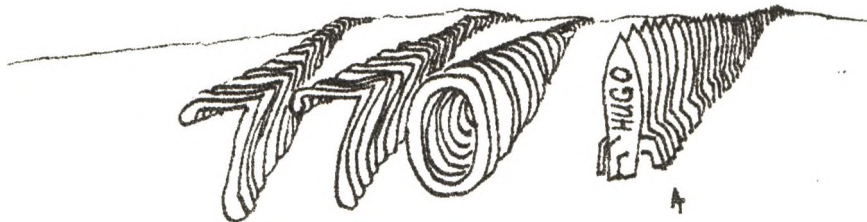


*File*  
**770**

GEORGE WETZEL: Writes Harry Warner Jr.: "I wanted to tell you, in case you haven't heard already, that the once famous fan George Wetzel is dead. He died suddenly November 9. I gather that life had been difficult for him for some time because failing health had left him unable to hold a regular job. He lived in Pikesville, MD. The only survivor I know about is his widow, Arlene.

"I don't want to write anything about George except that he was involved in many fan fusses during the 1950s and 1960s and he became a well-known member of Lovecraft fandom, publishing quite a bit of research he'd done on the writer. The only recent fanac I know about consisted of a lot of material about another fantasy author, Edward Lucas White, which had been appearing in each issue of Langley Searles' revived FANTASY COMMENTATOR. I'm sure there are a few old-timers in the Los Angeles area who could tell you the stuff about George I don't care to rehash."

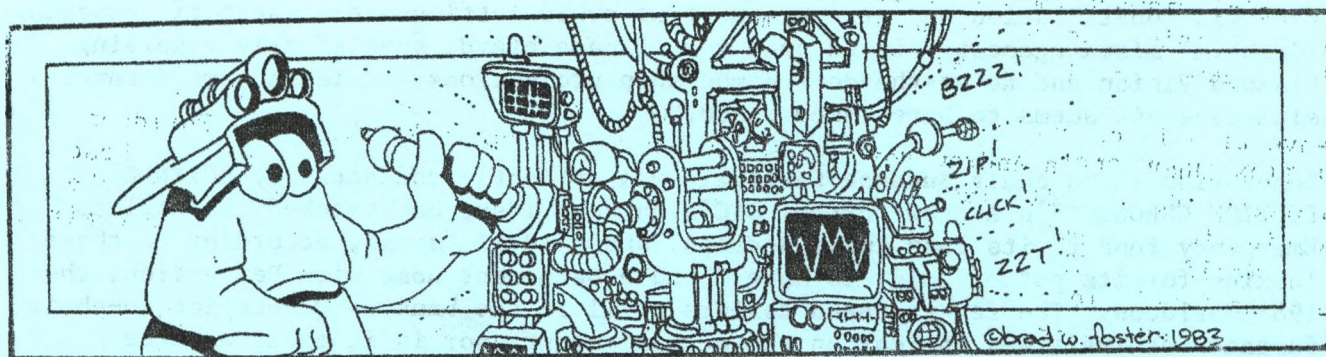
FRED SHROYER: Warner also adds, "A recent First Fandom publication contains several other brief obituaries. In case you haven't heard of the deaths, they include Fred Shroyer, who died August 24 of a heart attack, aged 66. He had been active in LA fandom in the late 1930s, and apparently became quite important in mundane literary circles because the LA Times published an obituary notice. Also dead in the same month was Oliver King Smith, who died of a cerebral hemorrhage on August 5. He entered fandom in the oddest manner by sending out the report of Earl Singleton's suicide. Smith was Singleton's roommate at MIT when the latter decided to get out of fandom by spreading the suicide story. Bob Tucker then proceeded to build Smith into a fannish legend by humorous material about the fake suicide, but eventually Smith himself began to attend LASFS meetings during the late 1940s and became a real fan."



FILE 770:45 is edited by Mike Glyer, 5828 Woodman Ave. #2, Van Nuys CA 91401. This publication of news, mosaics of vague inklings, and well-mongered rumors, appears about hexaweekly -- notwithstanding the occasional Leap Week. FILE 770 is mainly available for subscriptions -- 5 issues for \$4 US (mailed first-class in North America, printed rate overseas), or \$1 per copy air printed matter rate overseas. This veritable rag is also swapped for news, artwork, hot rumors, and the omnipresent expensive long-distance phone calls (ON YOUR NICKEL) to the editor at (818) 787-5061. NEW PHONE NUMBER -- back up and see what they've done to my area code, ma bell.

RATTAIL FILE, the L.A.Con II letterzine, is out. Issue #1 has 28 pages of material. A subscription for the run of the zine (while copies last) is \$2 to L.A.Con II, PO Box 8442, Van Nuys CA 91409. Deadline for letters for the next issue: February 29, 1984. // FANCYCLOPEDIA III, sponsored by L.A.Con II, supervised by Lee Gold, will be drafting writers for various segments. Why wait for your turn in the barrel -- write to the PO box today and volunteer your knowledge and/or wordsmithing skills?





# TEN MILLION BACKRUBS FROM EARTH

Massachusetts Convention Fandom Inc., also known as "the folks who brought you Noreascon II", voted at its December meeting to commit up to \$10,000 to help ConStellation cope with its debts. Despite the largest attendance in WorldCon history, ConStellation's expenses surpassed its income between \$35,000 and \$44,000 (depending who you listen to), and shortly after the con its officers launched an appeal for fandom to bail them out. Among several sources of potential funds to bridge this gap are the past few WorldCons which were all profitable to a lesser or greater degree. MCFI has been the only past WorldCon to commit any funds to Baltimore, so far.

Tony Lewis, MCFI member reached by phone at the home of Claire & Dave Anderson (NESFA Clerk & spouse) on January 11, stepped away from the labor of the moment to describe MCFI's decision to help ConStellation. Lewis said their decision was based on a review of the WorldCon's budget line items, prospective revenue (ie, Program Book advertising receipts), and the probability of collecting the income. MCFI has not determined a method of disbursing the \$10,000 (should it all be required), or when the amount will be paid. As Lewis outlined the options, he said they depended on fandom's response to ConStellation's appeal for funds. Should ConStellation enter bankruptcy in spite of it all, MCFI could make better tactical use of their money than to simply give it to the con. For example, MCFI might buy some of ConStellation's debts from the present crop of creditors -- then as a creditor, MCFI would have some say as part of the committee of creditors. Lewis pointed out that the disadvantage of immediately going out and paying off \$10,000 worth of ConStellation's bills was, in the event of bankruptcy, the court would have to determine when the con became insolvent, and could order a payment taken back from a creditor whom MCFI had paid after the given date.

Chicon IV chairman Ross Pavlac, reached at home the same evening, said their committee had created a group headed by Pavlac, including Yale Edeiken, Bob Hillis, Tom Veal and Bob Beese, to investigate and make recommendations whether to assist ConStellation and in what form. Said Pavlac, "We are waiting to get fuller sets of financial details from ConStellation before making any decisions." Speaking personally he added, "As I see it, a key issue is how can any WorldCon



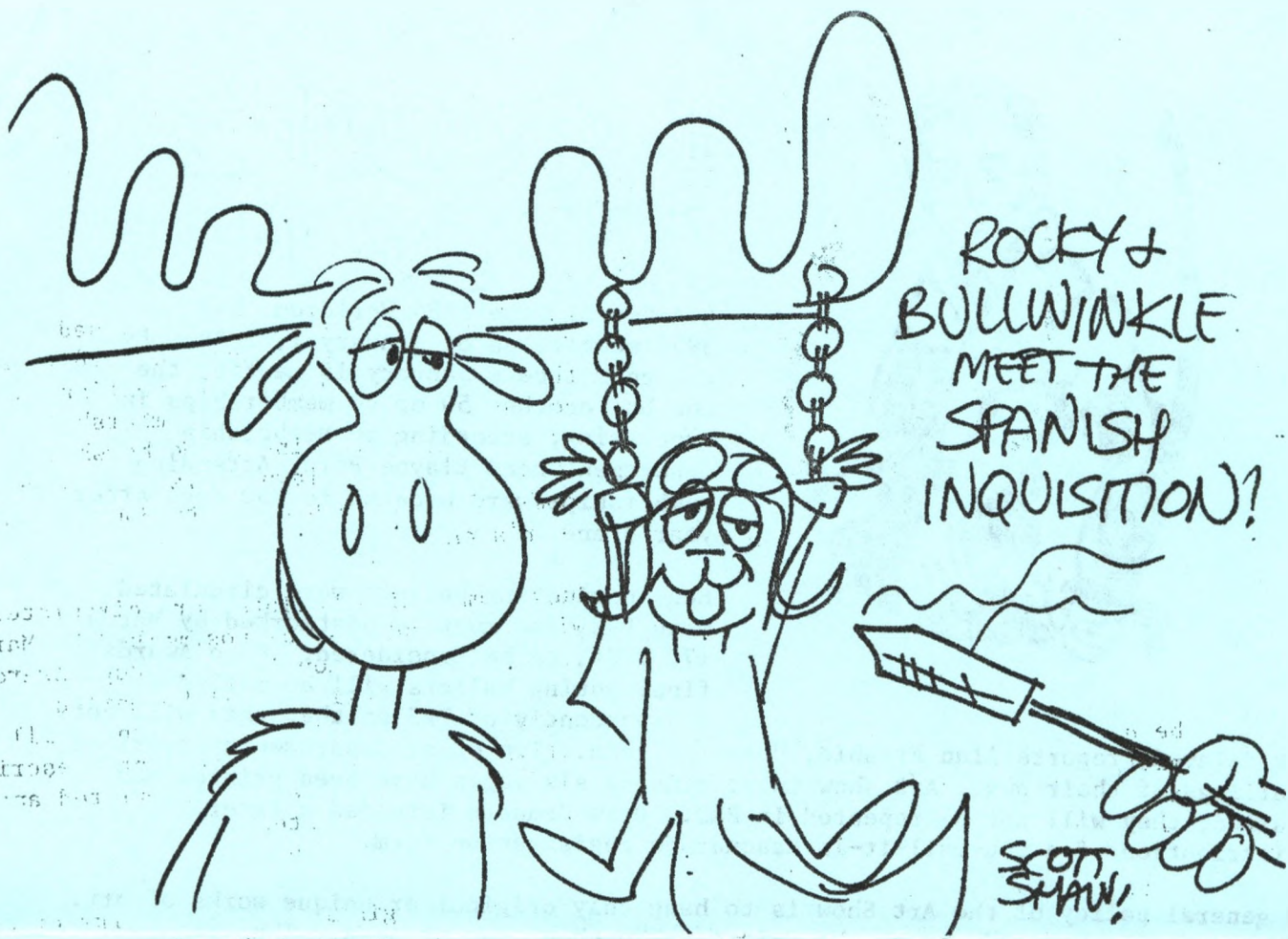
can help ConStellation and at the same time avoid setting a precedent of rewarding financial mismanagement. Based upon what I have heard, specifically regarding Diamond Vision and the at-the-door membership projections, at least some financial mismanagement seems to have taken place."

Denvention II co-chair Susanne Carnivale was evidently contacted by SCIENCE FICTION CHRONICLE's Andrew Porter. SFC's January issue backtracked the Worldcon Emergency Fund to its last known address, and said it "seems, according to those looking for its pot of gold, to have found a permanent home with Denvention, the 1981 Worldcon. The few thousand dollars still in the bank -- Denvention co-chair Susanne Carnivale was unclear on the actual amount, nor is it clear why the money was not passed on to subsequent worldcons upon conclusion of Denvention's operation -- will be forwarded to ConStellation." As Porter explained, the WEF originated as surplus funds initially raised by Harlan Ellison at the 1969 St.Louiscon -- a masquerade participant had seriously damaged the hotel movie screen, and committees in those days weren't prepared to cover that magnitude of expense; not that it was a hell of a lot. To embroider on Porter's account: the brouhaha concerning how to dispense the extra money (over screen repair cost) led to a pass-on to future worldcons. Subsequent successful WorldCons fed the kitty, until the 1974 Discon committee sat on it for years. The late Bob Pavlat and other Discon officers tired of the petty sniping over WEF passon -- the fund had not been forthcoming although MAC had financial problems and Surcon lost about \$2000 (according to hearsay). When Pavlat was instrumental in putting the WEF back into circulation in 1980, it amounted to \$1251.82, substantially more than the \$668.95 Discon had received from Torcon. Revived interest in the Worldcon Emergency Fund is somewhat quaint -- that amount of money wouldn't even cover GoH expenses at today's Worldcons -- but after all, the torch must have been passed all those years from some reason: and this is it.

ConStellation's own efforts to bridge the gap have only been reported fragmentarily. Avedon Carol described a recent Washington SF Association meeting, addressed by ConStellation chairman Mike Walsh. The reception was inquisitorial when Walsh informed the club about matters to date, with some enthusiasm for affixing blame. Aside from that, Walsh mentioned an anonymous donation from somebody in Massachusetts for \$1000, according to Avedon. Craig Miller, returning from Hexacon, had heard over \$5000 of sales had been made of ConStellation merchandise. This includes sales of the masquerade video tape (which, Drew Sanders reports hearing from Marty Gear, is undergoing its final editing). ConStellation sales are the spearhead effort of a committee consisting of those ConStellation staff who operated within their budgets. Peggy Rae Pavlat is the chair; SFC also lists Ben Yalow, Fred Isaacs, Fred Ramsey and Jane Wagner as part of the crew. Among merchandise offered through the con is the John Brunner commemorative book, published by the NESFA. November 13's INSTANT MESSAGE reported the club's willingness to lend a hand. Out of their remaining inventory of 1200 books the club agreed to sell ConStellation as many copies as they wish for \$2.40 (for resale at \$8), and put the cost on the con's advance account.

LOCUS' January issue lists some of the donations they were informed of by Walsh and Pavlat: "Additional support has come from the Baltimore SF Association and the Nashville SF Club. The Nashville group donated \$100; BSFA made a three-part contribution which will total \$3,000 -- a \$1,000 debt has been forgiven; \$1,000 will be donated by the club; and club member Ray Galacci has promised to match the \$1,000 donation early in 1984." LOCUS proceeds to list some of the available merchandise -- even "copies of THE ENCHANTED DUPLICATOR...." I have contradictory information from Avedon Carol stating that those copies are





available direct from Peggy Rae Pavlat for \$2, all proceeds going to the Trans-Atlantic Fan Fund, because this edition prepared for the con by Dan Steffan had not been reimbursed by ConStellation. ((The con's address for information, donations, inquiries about ordering tapes, books, shirts, etc.: CONSTELLATION, PO Box 1046, Baltimore MD 21203.))

LOCUS' December 1983 issue published a general account of ConStellation's unpaid bills obtained from treasurer Shirley Avery. The total was greater than the estimated deficit as there was an unspecified amount of cash on hand to offset the liability: "refunds \$500, program stuffing \$553, computer rental (until the year end) \$750, telephones at the convention \$750, telesaver phone service \$1200, Gestetner rental \$1300, Copy Cat printing \$2500, program book bags \$4300, program book and pocket program printing \$20,000, Diamond Vision Screen \$15,000, convention center (rental) \$5200 plus \$5600 damages, exhibit furnishing \$15,000, lighting \$1100, ARA services \$2000, Hilton estimated \$5000." LOCUS quoted Avery, "We paid the Hyatt (\$11,000 for guests etc.), and Mike Walsh put the Holiday Inn bill on his credit card (\$700)." This statement, in conjunction with other reports that concommittee were being solicited to reimburse the con for their hotel rooms, opened in my mind the possibility that payments for committee room and meals had contributed to the deficit. I wrote Peggy Rae Pavlat an inquiry, and still hope to receive an answer. Large conventions often obtain free room-nights from hotels (say 1-per-50 booked by con members) -- perhaps the explanation is that the con is not out-of-pocket, but would like concom who got freebies to chip in accordingly. I think it is worthwhile to establish whether the fundraising effort is partly necessitated by concom lodging and subsistence costs.





# L.A. CON 2 REPORT

L.A.Con II, the 1984 Worldcon, had 3955 members as of January 1, 1984. By the committee's January 15 meeting the con had another 50 or so memberships in processing, according to Membership department head Elayne Pelz. Attending memberships were boosted to \$50 each after year's end.

Hugo nominating ballots were circulated with PR2, and must be postmarked by March 17, 1984, to be considered. Hugo Awards final voting ballots will be mailed independently of PR3 so that they will not

be delayed, reports Alan Frisbie, Hugo tallyman. Two other departments described mailings of their own. Art show rules running six pages have been printed and mailed; they will not be repeated in PR3. Drew Sanders intended a later distribution of a you-mail-it-in Masquerade registration form.

A general policy of the Art Show is to hang only original or unique works of art. "Multis" will be sold out of the Prints/Repro shop, run by ASFA. The art auctions are presently scheduled to begin at 11AM Sunday and Monday at the Worldcon.

Sales Room department head George Jumper's last count showed 185 out of 300 available tables had been sold. Exhibits head Bobbi Armbruster outlined a large number of confirmed and sought-after displays planned in the Anaheim Convention Center. Those confirmed included SCA, Fan Poetry, Masquerade Costume Design, world-building, Gordon Dickson, LASFS 50th Anniversary, Animation, Dr. Who, U.N.C.L.E. spy display, and Star Wars trilogy.

Milton F. Stevens, Program Division Chief, alluded to the January LOCUS article on Professor Yuli Kagarlitski's firing. The professor, a noted sf critic, was dismissed from his university faculty position because of the dissident activities of his son, Boris. A similar attempt to terminate Kagarlitski was stalled a year earlier because of international protests stirred by Western sf writers. Stevens had been in contact with the head of the Soviet writers' sf division, who, in exchange for approving Soviet writers' travel to L.A.Con II, required assurance that the convention was apolitical, and that the writers wouldn't be asked any questions they couldn't answer (ie, those calling for political opinions). Since Frederik Pohl reportedly would help organize another round of protests to Kagarlitski's treatment, Stevens intended to contact him, to determine the likelihood of Soviet con participants' exit visas being pulled as a consequence of Western protest activities.

Alan Frisbie had received a hot 24 Hugo nominating ballots as of January 15. I appreciate my relatives' quick replies... // Julius Schwartz, of SUPERMAN comic fame, will be awarded the 1984 Forry Award, a LASFS-administered award for life service to the sf field, at L.A.Con II if circumstances permit.



AMAZING CANTOR STORIES: Fan Room department head for the 1984 Worldcon is Marty Cantor. How much space did he need for Fan Room activities? According to Craig Miller, chairman, Cantor asked for 8000 square feet. Glycer mentally calculated, "Two hundred by forty?" "Right," agreed Craig. Added Glycer, "Did you know the battleship Missouri is over 800 feet long?" "Then it won't fit in the Fan Room," concluded Craig.

SCANDAL NARROWLY AVERTED: Ken Knabbe's motion "that the NESFA write a letter reprimanding L.A.Con for stating that we'd do their book before we had agreed to do so" failed for lack of a second, reports the January 8 INSTANT MESSAGE. NESFAns could hardly miss the paragraph in Progress Report 2 saying, "In the current fan generation, Worldcons have adopted the custom of the New England Science Fiction Association (NESFA) at Boskones in publishing a chapbook to commemorate their Pro Guests of Honor. Wisely, Worldcons have also adopted the NESFA to do the publishing. To this L.A.Con II is no exception, and we have arranged for a book in honor of Gordon R. Dickson to be published by the NESFA."

I wrote the offending item incidental to a description of plans for FANCYCLOPEDIA III, after hearing Bruce Pelz mention his negotiations with NESFA. When he heard what ConStellation had paid NESFA to do its book, it sounded like a bargain, and he hurried to meet the same price. But a new year brings new knowledge, and with the experience of ConStellation under their belt (but mostly in their pocket) NESFA was unwilling to front any of the costs, an arrangement which accounted for the low amount ConStellation had paid to get its book produced. The NESFA's counter-offer led to a substantial agreement between the club and Worldcon for a Gordon Dickson book. L.A.Con will select the material for a 1500-copy edition, and front all the money. NESFA gets the unsold books after the con. The con gets 100 copies for its own. The book will have a 4-color cover.

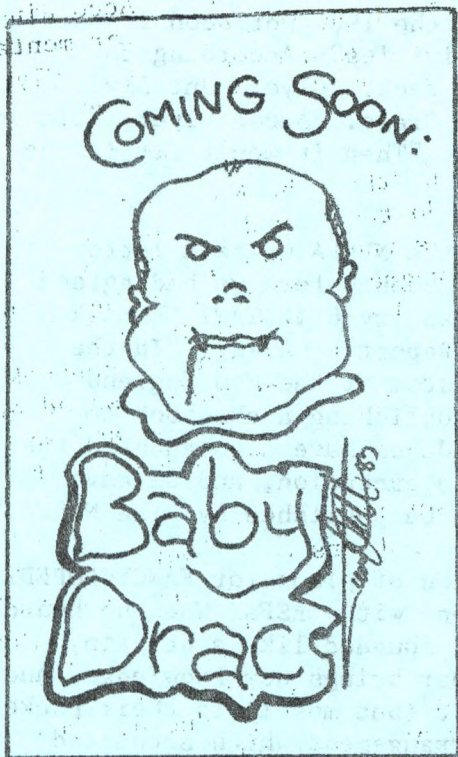
## LONE STARCON

"Officially it is Lone StarCon NASFiC '85. Affectionately it is ChiliCon," explains Robert Taylor. He also announces, "We've decided to drop the idea of corresponding memberships and will have the usual supporting memberships instead. A supporting membership will always cost \$15 and can be converted at any time to an attending membership by paying the difference. We're making this change due to the large number of fans who hope to go to Australia, but if they can't would still like to attending the NASFiC without having to pay a full 'at the door' fee. While we had hoped to simplify our membership records by using corresponding memberships, we've found that the bookkeeping won't be that much of a problem and it will certainly allow a larger number of fans to make plans for the NASFiC. Basically, it boils down to this -- the corresponding membership idea will probably work quite well for a Worldcon, but not for a NASFiC when it's trying to optimize attendance. We certainly have no plans to limit membership....Currently we have a membership of 703. There will definitely be a chili cook-off (I guess some folks thought we were kidding about it), and all the info about dealers' tables and the art show will be in PR#1."

THE TEXAS SF INQUIRER continues to appear, intending a bimonthly schedule. Subscriptions are 6/\$3 for "The Best Little Newszine In Texas" -- checks payable to FACT, PO Box 9612, Austin TX 78766.

1988 Worldcon Bids: St. Louis announced its bid some time ago. THE TEXAS SF INQUIRER #6 reports existence of a Tulsa (Oklahoma) in '88 bid. (Info from PO Box 4229, Tulsa OK 47159). Yale Edeiken relays word of a Cincinnati in '88





Worldcon bid formed by Mike Layler.

HER TURN IN THE BARREL: Diana Pavlac has submitted a bid to hold the 1985 MYTHCON in Chicago on the campus of Wheaton College. Her competition is from San Francisco. The winning bid will be selected by the stewards of the Mythopoeic Society in Los Angeles in February.

N3F: Owen K. Laurion has been re-elected President of the National Fantasy Fan Federation. 1984 Directors are Lola Andrew, Donald Franson, Thomas McGovern, Robert K. Rose and Stan Woolston. Membership information may be obtained from Donald Franson at 6543 Babcock Ave., North Hollywood CA 91606.

BRITAIN IS HEAVEN IN '87: Dave Langford wrote only a few things in ANSIBLE 35 that people aren't trying to sue him for, but among them was his announcement of a British Worldcon bid committee consisting of Malcolm Edwards, Chris Atkinson and Dave Langford. Edwards was lobbied heavily at ConStellation by fans who felt that the existing Phoenix and San Diego worldcon bids were not competitive in facilities, experience, or both.

# ASIMOV

Isaac Asimov, 64, is recovering from a triple heart bypass operation performed December 14 at New York University Medical Center. Andrew Porter's SCIENCE FICTION CHRONICLE quotes Asimov: "It was in August that there was a sharp increase in the level of my angina, and around October I began to see a cardiologist. Sometime in November I had an angiogram, and as a result of the angiogram the doctor gave me a choice of begin a 'cardiac cripple' in a drop-dead situation or of having a triple bypass. And I said, 'Sir, I'll have a triple bypass. Three weeks later, that's exactly what I had.'"

SF CHRONICLE is \$21/year (US) from PO Box 4175, NYC NY 10163-4175.

The same issue of SFC reports Porter's own 1/2-Hugo-winning fanzine STARSHIP has sent its final issue to the printer. Copies are \$3, and will appear in February.

AWARDS: Winners of the 1983 Rhysling Awards for the best science fiction poetry of 1982 were: LONG POEM -- "You and Your Time" by Adam Cornford (from VELOCITIES #1, ed. Andrew Joron). SHORT POEM -- "In Computers" by Alan P. Lightman (from SCIENCE '82, June 1982)

The Awards, now in their sixth year, are voted on by members of the Science Fiction Poetry Association. This year's finalists have been published in a commemorative chapbook available for \$1.50 from SFPA at 1722 N. Mariposa Ave. #1, Los Angeles CA 90027.

COUP D'PUTRAT: Elst Weinstein, having just passed his written Boards for certification as a pediatrician, is not content to rest on his laurels. Nope, he wants to rest on somebody else's! He has reclaimed the Official Emperorhood of the apa for hoaxes, APA H, and wants contributions for his next issue: 859 N. Mountain Ave. #18-G, Upland CA 91786.

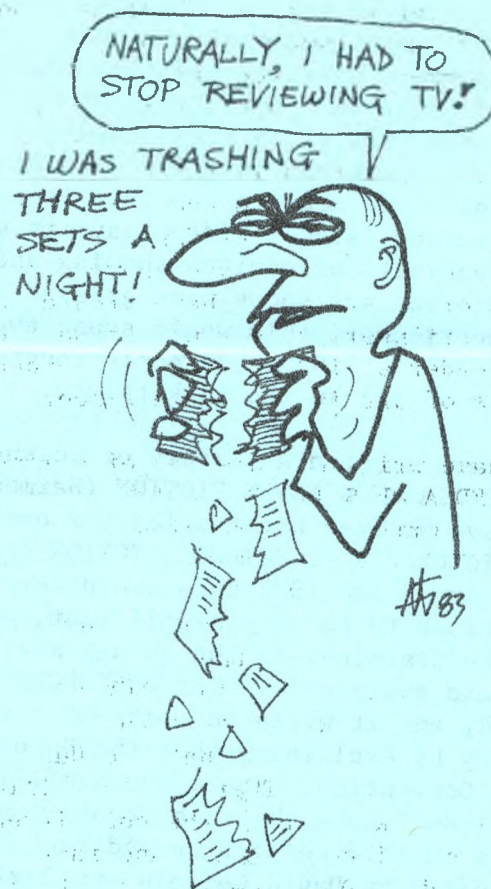


ST. LOUIS IN '88: Rich Zellich reports, "Due to a misunderstanding, Donna Sutton (the previously-announced chairperson /of the worldcon bid/ and Amy Newell Verseman have dropped out of the bid (at least for now; we hope to have them back with us in the future). The current committee is composed (in no particular order) of Michelle Tenney, Floyd Masukawa, John Novak, John Donigan, Joe Fasching, Joan Marie (Moffitt) Fasching, F. J. Niehoff, Charlotte Brown, Nancy Edwards and myself, plus legal advisor Jim White." Rich points out that neither Archon nor the St. Louis SF Society are sponsoring the bid, however the rosters of the respective groups overlap. The bid is proceeding with incorporation, and has tentatively blocked the Cervantes Convention Center; tentatively, since no contract can actually be signed unless they win the bid.

UNDERESTIMATING YOUR ART?: Jon Gustafson recently started a service appraising science fiction and fantasy art -- paintings, drawings, prints, sculpture, etc. His primary purpose in offering the service (other than the obvious one of making money) is to assist collectors in getting insurance coverage for the full value of their art with a minimum of hassle. Gustafson's fees are negotiable and also depend on the number of pieces being appraised. He furnishes an appraisal sheet for each piece of art, which includes a color photo, a complete description and the appraised value; a backup file on each piece, complete with negatives, in case something happens to the originals; and an appraisal summary sheet listing each piece, artist and its appraised value.

Gustafson claims in a letter, "according to Kelly Freas (who ought to know) I'm one of only two qualified science fiction /fantasy art appraisers in the US and Canada, and the only one doing this as an occupation." If true, this would be a very heavy credential among fans, but I wondered what Gustafson sent to insurance companies to convince them of his qualifications. My IRS work regularly brings me into contact with

various flavors of appraisers, such as those who value real estate, fine art, and gems. The two things I consider foremost in deciding how much weight to give the testimony of an appraiser are (1) what method he uses to derive his figures, and (2) what training and experience the individual appraiser commands. John sent me his letter, the one he's "sending to people for their insurance companies. I /Gustafson/ put it together with the advise of a friend of mine who's been an insurance agent for many years and who helped me decide whether or not I was qualified in the



first place, because, to tell the truth, I wasn't 100% sure, myself." As a fan, I am familiar with Jon's track record, and in my opinion he's one of a number of fans I consider potentially qualified to appraise sf art. I also know that Jon's letter accurately describes his expertise in the field of sf art (cont'd)

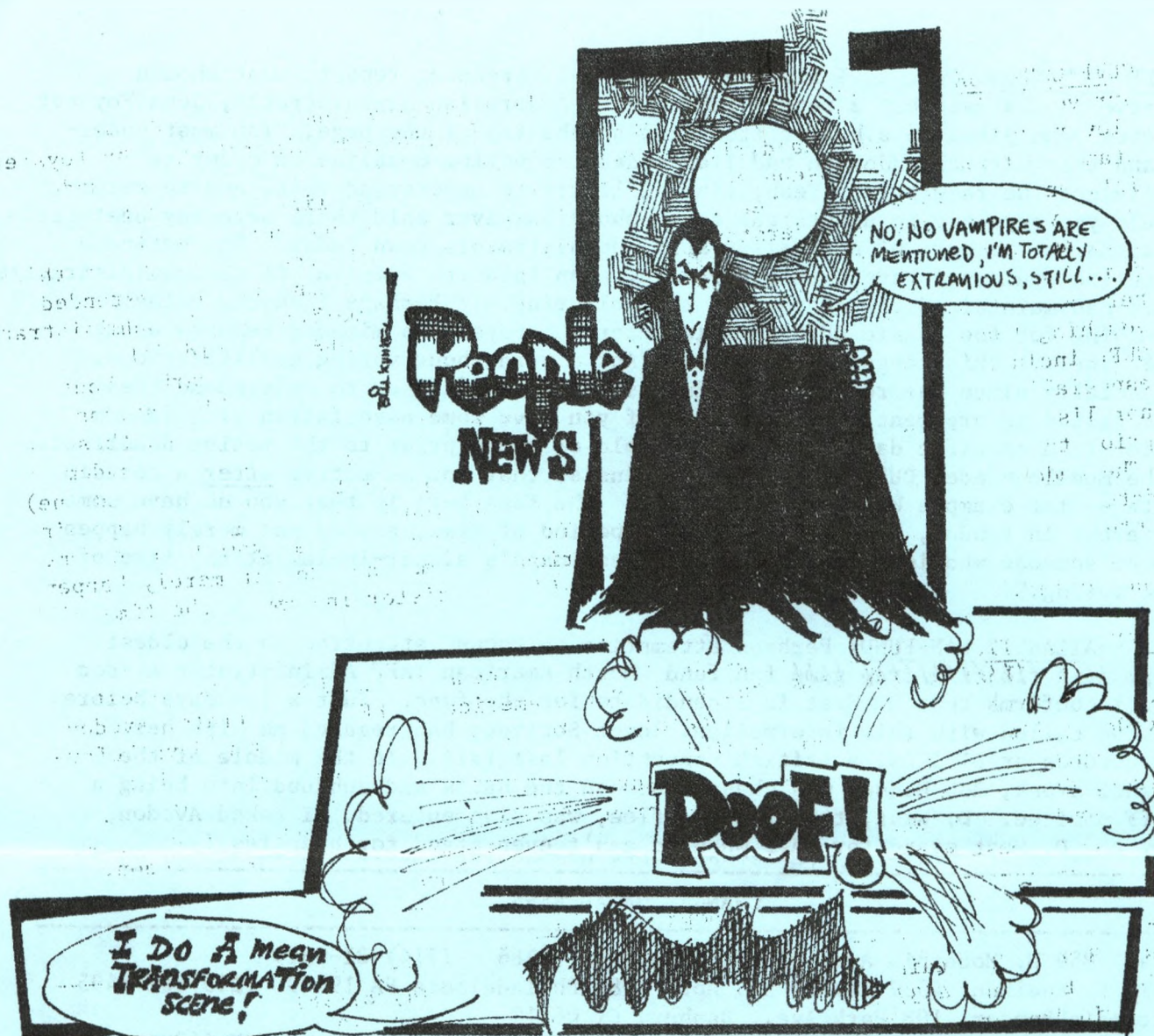


and that most of the things he mentions are significant. I don't think they are well marketed to a non-fan. Who knows if I'll ever get around to writing Jon that letter I owe him, so why don't I review his qualifications letter here and see what might punch it up from a tax auditor's point of view. "(1) I have a Bachelor's Degree in Fine Arts from Washington State University, Pullman, Washington (1967) and have worked as a professional illustrator since 1973;" This is of fundamental importance, and is just fine as Jon said it. "(2) I wrote a regular column on science fiction and fantasy art for Richard E. Geis' Hugo award-winning magazine SCIENCE FICTION REVIEW for over two years;" Who cares? Maybe one out of a thousand insurance agents, tax auditors, etc. will even understand what this means, much less have the background to allow them to be impressed by it. "(3) I was Art Editor for NEW VENTURE magazine for three years;" Again, nobody will know what NEW VENTURE was. Jon's duties need a brief description, and the magazine needs to be placed in some kind of context in the marketplace. "(4) I have participated in, in one capacity or another, art shows in nine US and Canadian science fiction/fantasy conventions. Of those nine, I have been in complete charge, from beginning to end, of three art shows, including the 1984 Portland Westercon (the second most important convention in the world, with approximately 2000 convention members expected and over 12,000 square feet of space for the art show);" You would never know how important this credential is from reading that paragraph as it stands. First, a description of future activity carries no weight. Second, whether the Westercon is the second most important con is both arguable and irrelevant -- we need to know, if it's true, that the Westercon art show is the world's second largest sf/fantasy art show. We need to know that full-charge of such an exhibition involves showing and auction, x-number of pieces, and that past Westercon art shows have grossed over \$20,000 in sales. If Jon has been an art auctioneer, this would sound even better than saying he'd run the show -- in the reader's mind it directly connects him to the experience of determining the price of art in the marketplace.

"(5) I have written a history of science fiction and fantasy art for THE VISUAL ENCYCLOPEDIA OF SCIENCE FICTION (Harmony Press, England), edited by Brian Ash; (6) I have written biographies for over 50 science fiction and fantasy artists for THE ENCYCLOPEDIA OF SCIENCE FICTION (Doubleday), edited by Peter Nicholls, and the winner of the 1982 Hugo award for Best Nonfiction Book;" I regard Jon's publications to be very significant, and second in importance only to his education/training, as the things most persuasive to nonfans deciding whether to accept his appraisals. THE ENCYCLOPEDIA OF SCIENCE FICTION was certainly a landmark, and it would be worthwhile to show its acceptance as such in the sf community by explaining that the Hugo is voted on by members of the World Science Fiction Convention. There are a million awards in this world, and I tend to ignore them unless I know about the constituency that gives them. "(7) I have written articles on science fiction and fantasy art for THE STARLOG SCIENCE FICTION YEAR-BOOK, edited by David Gerrold and David Truesdale;" Another credit in the same league as SFR. "(8) and I own a collection of over 100 pieces of science fiction and fantasy art...." Unfortunately this admission makes Jon seem smaller-than-life, and should be eliminated. The "every-thing-and-the-kitchen-sink" resume always comes across precisely as what it is: better to confine it to your strengths. For info, write: Jon Gustafson, 621 E. "F" Street, Moscow ID 83843. (208-882-3672)

VAMP TO THE BOTTOM OF THE PAGE: Damon Knight has enthusiastically approved NESFA's plan to reprint the Eripmax t-shirt popularized at Noreascon II. // Leigh Strother-Vien, with the US Army in Germany, has been formally awarded her A.S. degree by the Regents' External Degree Program of the University of the State of New York.





**GUFF:** Winner of the 1984 Get Up-and-over Fan Fund is Aussie fan Justin Ackroyd. He'll travel the Australia-to-England leg of the trip in time to attend Season (the 1984 Eurocon held in Brighton.) Ackroyd won the third automatic runoff. The tally of GUFF votes shown below came from fund administrator Joseph Nicholas, and was published in Roelof Goudriaan's SHARDS OF BABEL. (x = eliminated this round)

	First-Place			Second Runoff	Third Runoff
	UK	AUST	TOTAL		
JUSTIN ACKROYD	6	58	64	65	71
SHAYNE McCORMACK	3	15	18	19	x
ROGER WEDDALL	7	16	23	23	24
JEAN WEBER	17	11	28	29	37
HOLD OVER FUNDS	0	3	3	x	
TOTAL	33	103	136	136	132

At the start of the year GUFF boasted £866 in its UK account, and 1450 Australian dollars in an account Down Under. SHARDS OF BABEL's editor Goudriaan, of the Netherlands, has announced his candidacy to take the 1985 GUFF trip (to Australia) and adds that others who have thrown their hats in the ring are Malcolm Edwards, Eve Harvey, Jim Barker and Chris Priest.



GUFF CONTINUED: Just as I finished typing the foregoing report, what should arrive in the mail but a report from GUFF's Australian administrator, John Foyster. Clever John jibes in a handwritten note at the top of the page, "You must understand that naturally Joseph and I extended the voting deadline in order to influence the result..." Yeah, fine, I'll try to understand that, and in return, would you guys try to understand that nobody has ever said there were any unethical actions on the part of Australian DUFF administrators Down Under. The extended deadline would not have been of concern, even in North America, if the administrators here had maintained the secrecy of the balloting. // Perhaps I should delay vouching for the Aussie DUFF administrators. Foyster's mimeoed remarks about GUFF include this tangential comment: "And a word about voting qualifications, especially since the recent DUFF administrators don't seem to understand these nor listen to argument. You may vote if you have some association with fandom prior to a specific date (usually a couple of years prior to the voting deadline). (The muddle-headed DUFF administrators insist that you be active after a certain date -- for example by voting, perhaps?) The idea here is that you do have some interest in fandom, demonstrated over a period of time, and do not merely happen to be someone who is sleeping with the candidate's sister-in-law at the time of the voting."

TRANS-ATLANTIC FAN FUND: Perhaps attempting to focus attention on the oldest ~~permanent floating/leaky~~ fan fund, North American TAFF Administrator Avedon Carol confirms that D. West is a candidate for the fund. Just a few days before, Avedon called with this information, Joyce Scrivner had regaled me with her adventures at SILICON, a British convention last fall. In the middle of the night, drunk, Rob Hansen was chased through the halls and subdued into being a TAFF nominee. D. West, too drunk to flee, was also entered. I asked Avedon, how can D. West stand for TAFF when he can't even stand for breakfast?

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#### CHANGES OF ADDRESS

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Bob & Sue Lovell PO Box 854, Moss Beach CA 94038 (permanent)  
Bruce Diamond 1930 Knoll Crest Dr., Arlington TX 76014  
Tony & Cathy Alsobrook-Renner 2916 A Keokuk, St. Louis MO 63118  
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Greg Hills 22A Polson St., Wanganui, NEW ZEALAND  
Marc Ortlieb 104 Mt. Alexander Rd., Flemington 3031 VIC AUSTRALIA  
Gary Hughes ZK01 - 2/CO7, 110 Spit Brook Rd., Nashua NH 03062

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FOOTNOTES: Douglas Carey wed Mary Piero October 29, 1983. Says Mary, "It was a neutrino wedding. (No Mass)." // Kennedy Poyser explains his move, "We bought a 6-bedroom Colonial house here /Connecticut/ in late September with Kevin Johnson, another illustrator formerly of Olympia, Washington.... Lots of SF illustrators around here -- Michael Whelan, Paul Alexander and Richard Powers all live within 10 miles of Danbury."

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THANKS FOR THE CHRISTMAS (CRISMUS?) CARD: From thumbprint and Dave.



# THE FANIVORE

The following is F770's occasional letter column, sweeping together many loose ends of topics we covered in 1983, into one immense Gordian knot.

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GEORGE FLYNN  
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Somerville MA 02143

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I think you're just a little too hard on ConStellation's attendance projections, by comparing them only to Denver and Chicago. After all, Noreascon had about 700 at-the-door full

members (plus c. 900 dailies), and being in the same zone (with more fans within a day's drive than Denver or Chicago) was more obviously comparable. Frankly, since Connie's figures had been running pretty consistently about 50% ahead of ours, I expected them to sell 1000 full memberships at the door. On the other hand, my last pre-con prediction was of 7500 total attendance, when I gather they were still talking about 8000 and up. \*Sigh\* I've pretty well mastered the art of predicting Boskone attendance from early preregistration figures, but it doesn't work for Worldcons: too many more variables. Anyway, the last three worldcons have all had an appreciably lower ratio of final registrations to early preregistrations than Noreascon did; L.A.Con should take heed of this.

((You're on point, bringing up the Noreascon figures. I searched my back issues and drop-files to come up with the at-the-door memberships from as many past N.A. worldcons as I could, but did not locate those for 1980. // Chicon IV re-evaluated its attendance projections just a few weeks before their Worldcon and cut \$25,000 out of their budget. L.A.Con II is taking a conservative financial line, too -- but not so conservative as to base planning on the attendance figures from L.A.Con I...))

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JR "Mad Dog" MADDEN  
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University Station  
Baton Rouge LA 70893

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About the Art Sales at ConStellation: I realize most members of the WorldCon do not buy art and I did not used to either. But, the manner in which the art was treated during the Sales was just plain bad. When the written

bidding closed at 11:30 Sunday morning and everyone was run out of the Art Room, the art staff pulled all the bid pieces from the wall and tried to sort them by bidder number into piles, that is PILES, on tables in the Sales area. This process, by its very nature, delayed the opening of the Sales that afternoon, but more importantly, I would be surprised if very many pieces survived the process unscratched. When a bidder came through the line to pick up his art, a gopher would have to rummage through the piles of art trying to find that particular piece. There were heavy, framed paintings on top of delicate, matted sketches and so forth. I demanded to examine my pieces before I would pay for them; I saw some scratches but nothing terribly damaging. Others may not have been so lucky; especially those waiting at the end of the very slow line. It took me one-and-a-half hours to get my three pieces and I was not that far back in the line to begin with. ((By report of Mel White whose



two-page letter on the subject I took the liberty of running in RATTAIL FILE, "I also heard that one artist had a painting sold in the auction, and after the bidding, someone placed something heavy on the canvas and damaged it. When the buyer saw the damage, he refused to buy it. The art show refused to take responsibility for the damage when the artist confronted them. The last I heard, she's stuck with the damaged painting -- a horrendous loss of time and money."))

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JACK R. HERMAN  
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Wentworth Building, Univ. of Sydney  
AUSTRALIA 2006

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...Let me put /the DUFF voting/ in something of a perspective: I REQUESTED Peter Toluzzi to consider the idea of holding open the voting until the first day of FUNCON, because it seemed silly to me that the voting should come two days

before a convention when personal contact is the most fruitful way of eliciting votes and getting people to vote gives them a more immediate feeling that DUFF is something over which they have some control, not something alien. With this in mind I made my request, but the decision to extend was made in the US by the Administrator(s), Peter (and Joyce). I believe it was a correct decision, since it made DUFF that bit more accessible to all fans -- especially to those who attend Cons but are not into the written aspects of fandom. (In Australia, the only other con that was held during the DUFF voting period was in Perth, a long way from most fan centers, and not a large con in terms of numbers. As a result, con fans had had little opportunity to vote.)

The whole DUFF system is subject to all sorts of abuses but appears to avoid them. In the informal organization of fandom, a little bending of the strict interpretation of the rules is not necessarily bad. If we were all to apply the rules with strict adherence thereto and no accounting for the personalities involved we would find the whole system becoming inflexibly alienating. (Anyway, can you imagine the system we use working in other spheres: can you contemplate the system where the President of the US is responsible for the election of his successor?)

((There is certainly no chance that electoral abuses in the DUFF process will be averted when everyone involved in running the fund, and editors of overseas newzines, are unwilling to acknowledge those taking place under their noses. The mistakes in handling DUFF over the Minicon weekend ought to be admitted, and care should be taken that they are not permitted to recur: (1) No Administrator should make any indication of relative standings in the race until the polls are closed. (Personally I'd prefer it if they kept their mouths shut until the final result was ready for public release.) (2) The announced deadline should remain fixed. Administrators should exercise common sense to see that it falls after, rather than before, whatever major Aussie convention is planned around the time of the proposed deadline. By instituting both of these strictures, we can avoid a repeat of this year's problems, if not all possible problems. This whole business could have been concluded months ago if the people involved were big enough to admit there were real problems that deserve attention. Not only did they fail to do so, but they have received cynical assistance in clouding the issue. ANSIBLE 35 reported, "DUFF administrators Joyce Scrivner and Peter Toluzzi have been getting some stick for (only the bravest should read on) extending the poll deadline of the 1983 DUFFing, enabling an alleged anti-Finder lobby to allegedly affect the result following an alleged but unproven leakage of interim totals." THYME 30 treated us to the slightly-less-than-awesome logic of Roger Weddall's comment, "Anyway I wonder what would



happen if it was proven that the whole thing was rigged? Take Peter and Joyce before a firing squad or something? Honestly, though, can you imagine two people being stupid enough to actually rig the voting but not cover their tracks sufficiently well to avoid detection? Somehow I don't think so." Rather than demand higher standards of conduct from fan fund administrators, Weddall basically doesn't give a damn if DUFF was rigged. That was not my criticism. Weddall apparently is naive enough to think that everybody who does something wrong is wise enough to cover their tracks. He must have been out of the room during Watergate. Though Watergate was one of a whole history of Presidential abuses of power, the fact that it was the first one handled so badly nobody could miss it did not mean that it should be overlooked. To the contrary, when we are lucky enough to detect abuses, we should take advantage of the golden opportunity to discourage them.))

On another subject altogether: I am concerned at the decision reached by the ConStellation Business Meeting to make Worldcon bids three years in advance. My reasoning is thus: the new rule now means that the bidding for cons and the rotational order of areas within North America are synchronous, to the detriment of the non-North American bids. It is hard enough for overseas bids to win now, against a decent US bid, but if we had the situation where bids from outside NA have to compete in the actual zone of the competing local bid, then local area loyalty and unwillingness to have to travel will have an even more pronounced effect than currently.

The solution to this problem appears to be, not reversion to two year bidding, but the abolition of the rotation system as it currently works (or fails to work). We have had the anomalous situation where in the last two years we have had unopposed bids while in 1986 we will have three good bids, two of which will lose. The regionalization of America for the ease of dividing up Worldcons in the days of insular provincialism should now be seen as an antiquated survival of an unnecessary complication. Abolish the rotation system and let all bids compete against each other freely (with adequate provision against repetitive bidding by one city or area). If, however, the rotational system remains in force with three-year bidding, any pretense that the WSFS is in any way a 'world' system will be further devalued.

((Jack, all your rhetoric aside, the fact remains a non-North American Worldcon bid is eligible for any year it chooses to bid. If zonal rotation has any effect, it benefits overseas bidders by artificially creating years -- such as 1985 and 1987 -- when the potential North American bidders in the eligible zone are weak overall. An overseas bid may pick its year to run, when some strong domestic bids are ruled out of competition.))

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MARJIT ELLERS  
9344 Hillrose St.  
Sunland CA 91340

Thank you for letting me report the  
Constellation Masquerade, may it remain  
the longest ever.

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Whether there should be so many awards  
as were given is the question you asked, and I have something to explain the  
seeming generosity.

What is a Masquerade anyway? We accept it without realizing just what a  
wonderful thing we have here; an enormous amateur show, produced and directed by  
a staff who have no idea what they are going to be showing the audience. From  
all parts of the world, fans are planning and making their contributions even



now for the next convention, somewhere. The sheer amount of time, energy, and talent are staggering, to say nothing of the money laid out. I just never keep track of costume cost at all; it is something I must have and I don't care about money when it is costume I am thinking about, though I am far from being an extravagant person. All of this is directed toward the big event of Saturday night at a convention.

How does a convention repay all this? The only currency applicable and available is good old EGOBOO, and the least one can do is be generous with it. To have made and presented a crowd-pleaser gives you a glow of satisfaction which is confirmed by recognition by the judges. This is what keeps us coming back for more. You couldn't pay me to do what I do, but you can flatter me into anything. (Well, almost...)

The average Masquerade, if there is ever such a thing, has one outstanding costume for every four or five good to medium ones. Why not say so? I think we will see new costumers doing even better in the future, with the awards in Novice and Journeyman divisions, and if we can just get the whole show down to a reasonable length and have music throughout, we will enjoy ourselves for years to come.

Yes, Mike there are long lists of names to type, but without them there would not now be such a vast army of eager costumers practicing their art for our Saturday night event at the con. This is what you are doing for costume, and we thank you for it.

---

BRAD FOSTER  
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Irving TX 75062

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I was amazed to see Ted White as fan guest of honor for Aussiecon Two, as I just got through his long article in SIKANDER last week. If I were Ted, I'd wear a suit of armor the

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entire time I was in Oz!

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PATRICK NIELSEN HAYDEN  
22 Albert Franck Place  
Toronto ONT M5A 4B4 CANADA



Yeah - when holders let's strictly the mission? postion!

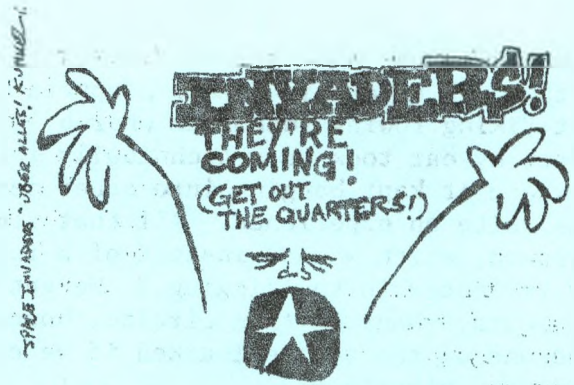
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I think Gary Farber has a higher regard for your contributions to the history of fanzines than your works' relative absence from his display might indicate. It was I, I think, who expressed surprise that there were no F770s among the newzines, for instance; Gary's response was to simply sigh. I must have watched him apologize fifty times to major faneds for insufficiently representing (or not representing at all) their work. We are an egotistical lot.

Looking at the way the display was set up -- grouped by historical association, museum-style, with a vague chronological thrust, plus sub-category displays of



newzines, apa mailings and convention publications, it's easy to see it as having represented more deliberate selection than I gather actually took place. In fact, while you were sweating about the con center on Wednesday, Farber, Tom Weber and I were endlessly sorting the random cartons of materials Gary had grabbed at what appears to have been the last minute before leaving for the East Coast. The wonder of it is not that so many people were under-represented; it's that such a broad spectrum of fanhistory came through. But, then, it's often been observed that Gary's fanzine collection is organized holographically; at least, that's the kind way of putting it. If I grabbed for two cartons at random from my fanzine collections before leaving for a Worldcon fanzine history room, viewers of the exhibit might understandably pause to wonder what was so significant about the first 75 mailings of APA Q, three cubic feet of crudzines from the N3F or an in-depth five-table exhibit of fanzines edited by people whose last names start with S.



((I thought that given sufficient hundreds of fanzines in the exhibit, F770 ought to have been included; but since the display included such zines as IN THE SHADOW OF THE MONOLITH, I didn't confuse the display with a Final Judgment on Historic Fanzines.))

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DARRELL SCHWEITZER  
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I imagine you also have enough material on ConStellation, though I might put in a word about the Viking menace in Baltimore harbor. The Longship Company, which is a subset of the Markland

Medieval Militia, has a replica Viking ship, the Fyrdracca, which lurked in the harbor all weekend. I first saw it on the ill-fated meet-the-pros cruise, which was on a large tour boat. The boat went out a short ways, then developed mechanical difficulties. David Gerrold tried to convince me that a shark had bitten the propellor off. I didn't quite believe him, but still the crew came into the lounge cabin and insisted everybody sit down, because we were going back without much control and were liable to bounce off the dock.

About this time the low, long ship Fyrdracca appeared in the distance. It was remarkable how smoothly and quickly the vessel moved by means of a secret Viking rowing technique whereby each oar was in its own time. Our crippled tour boat limped back to safety. We never did bounce off the dock, but while the captain was easing the boat in, the Fyrdracca came alongside. All sorts of distinguished SFnal persons crowded about the portholes to see this relic of a past age. (Present were David Hartwell, John Sladek, Robert Jordan, Sharon Webb, David Gerrold, among others.) A chap with a helmet (not horned -- that's how I could tell he was authentic) and shield stood at the bow and waved a sword at us. The rowers chanted "Publish and perish! Publish and perish!"

"Prepare to repel boarders!" someone said. But fortunately the outside of our tourboat was smooth, with few possible handholds, so we were not sacked, or even pillaged. Actually, the Marklanders were offering "rides" on their vessel all



weekend. All you had to do was row. This went on day and night. I went rowing with them. I am afraid I made a spectacularly bad rower, and soon learned the secret Viking rowing technique whereby all the oars move in their own time. Further, my oar took on a technically innovative alteration, a notch in the blade where it kept banging into other oars. Still, the Fyrdracca moved smoothly. It was quite an experience. All that archaic design really worked, even the steerboard, which we had instead of a rudder. (And the authentic 9th century radar reflector in the rigging.) We got the most amazing looks from passersby in other boats. Many of them circled, bouncing us up and down in their wakes. At the end of the voyage I asked if we could loot a monastery, but no one seemed very enthusiastic.

---

MAIA COWAN  
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Bloomfield Hills, MI 48013

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Overall I enjoyed reading this latest issue of FILE 770, as I do all the issues I've seen (even though I'm seldom if ever moved to comment on them.) However, it came as something of a surprise to me to read that Mike Glick-

sohn (what other bushy Canuck is there?) is embarking on roommatehood with a woman named Donna, who lives in Dekalb and works at a clinic taking semen samples.

This is going to come as an even greater shock to Doris Bericarich, a computer programmer and resident of Toronto, with whom Mike has recently purchased a house where they are both currently residing.

# MIKE GLICKSOHN

F770 #44 arrived this afternoon and is my wont I perused it immediately. Some of the information it contained I found quite startling. In fact, there were things in it I could scarcely believe were true. But, I thought to myself, this is FILE 770 from Mike Glycer and Mike Glycer wouldn't print information that wasn't true, would he? I was in a quandary (opportunity for obvious joke ignored here) because of my faith in the accuracy of Mike Glycer. I needed advice... I figured I'd ask my "roommate"...

"Doris," I said, this being her name, "would Glycer ever publish something that wasn't true?" Doris, who had taken the day off from her job as a programmer-analyst due to a nasty migraine, looked up at the sound of her name and said, "Glycer...?...Glycer...?...was he that skinny guy named Mark at the CHICON party?"

Oh well, I thought, I guess I'll have to wait until the next time Marie Bartlett takes time off from her job collecting samples of bull semen so I can ask her if Glycer would ever publish something that wasn't true. And who knows how long that might take?

By the way, if you run across that jerk Cantor would you tell him I've got four rockets on my Hugo Losers Club T-shirt and he should try to emulate you and strive for perfect accuracy in his fanzine. Thnks. (Sincerely yours from another contented subscriber.) ((Moo...))



BRIEF INTERRUPTIONS:

MARIE BARTLETT: Life Imitates Art Department: One of the textbooks this semester at Northern Ill. University is TEACHING YOUR CHILD SELF-RELIANCE by FAGIN. (Honest!)  
// I have 5 cats -- guess why I don't bother with a Christmas tree anymore.

ARTHUR D. HLAVATY: If D. West really does run for TAFF, I'm going to vote for him right after everybody else, Hold Over Funds and Embezzle Funds.

JOHN CATALDO: Some time ago I bought A READER'S GUIDE TO SCIENCE FICTION by Baird Searles. Inside is a listing of all the Hugo and Nebula winners. One by one as I read them, I checked them off. I would recommend this method to anyone wishing a solid overview of modern SF. A short time ago I purchased A READER'S GUIDE TO FANASY also by Baird Searles and proceeded to do the same. There are three stories, however, that I can't seem to locate. Can you help?  
THE JADE MAN'S EYES (Michael Moorcock), IN THE BAG (Ramsey Campbell), STAINS (Robert Aickman). ((Address: 10 Crest Dr., Apt. B4, Eugene OR 97405.))

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HARRY WARNER JR.  
423 Summit Ave.  
Hagerstown MD 21740

The new FILE 770 convinces me that Constellation did occur, after all. I think I may have expressed concern in a previous letter about the possibility that there was no worldcon this year,

because so many weeks elapsed between Labor Day and the arrival of the first fanzines with any mention of it. Between the latter occasion and yesterday's coming of your 44th issue, I had been revising my theory, to the effect that quite a few fans showed up in Baltimore that weekend and had such a good time with one another that they didn't notice the cancellation of ConStellation: those early reports were so subjective and so confined to party descriptions that this seemed a possibility.

Now you've gone and proven me wrong with all this specific information on finances and Hugo voting details and masquerade details. This is one of the things that keeps me active in fandom after all these years: the determination to be right about something. Eventually it's going to happen if I remain active long enough.

In any event, I appreciate this chance to learn the basic facts about what happened in Baltimore, and I sense you've been neutral enough this time to minimize the amount of rebutting and contradicting of your material. ((Perhaps, but I am convinced it's just a case that the several people who might disagree are simply remaining true to their original course of furnishing me with a minimum of data about the con's inner workings.)) Various things in your coverage convince me that I was better off staying in and near Hagerstown during the Worldcon weekend. I don't trust elevators under the best of conditions, and I might never have gotten to anything off the ground level if I'd seen how these devices were having their ups and downs. I hate seafood, too.

But my pleasure in what I was reading in FILE 770 came to the nastiest of conclusions when I turned the page to the Mike Wood obituary. This is the first I'd known about his passing. I don't think we ever met (a faint memory tells me we were at one worldcon, but he was a neofan at the time who didn't know about me and vice versa). But for some years, he sent me copies of his many apa publications, I enjoyed reading them, and tried to respond with comments as regularly as possible, and I managed to get a fair idea of his fanzine personality that way.



My sadness is doubled and made sort of personal by the circumstances of his death. That's probably the way my obituary will start, with an explanation of how the body was found after an investigation several days after the death, living alone as I do.

Quite startling in a different way was the news about the newest marriage in the United Kingdom. I can see it now: when everyone else in fandom is celebrating the long-awaited arrival of the 21st century, Joe and Judith will be preoccupied and worried over the juvenile delinquency which their two eldest children are already displaying, the teenaged boy having been proclaimed as the new Walter Willis for his fanzine writing and publishing, and his younger sister having been named winner in the contest to determine the new century's successor to Lee Hoffman as a force in fandom. ((I see; you assume only the recessive genes will be passed to their offspring.))

I suppose the article about ConStellation's financial deficit is factual and not the first April Fool's Day hoax of the season. My mind can't quite grasp the sums involved. Remember, I used to publish and distribute a good-sized fanzine for a total cost of \$5 and for years I made carbon copies on the back sides of press releases to avoid the 60¢ per 500 cost of second sheets. Maybe the 1984 worldcon authorities should get in touch with the television networks right away and see if they can work out some deficit insurance by selling television rights in case the United States and Russia both pull out of the Olympics and something is needed to fill the programming gap that results.

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JOHN HERTZ  
236 S. Coronado St. #409  
Los Angeles CA 90057

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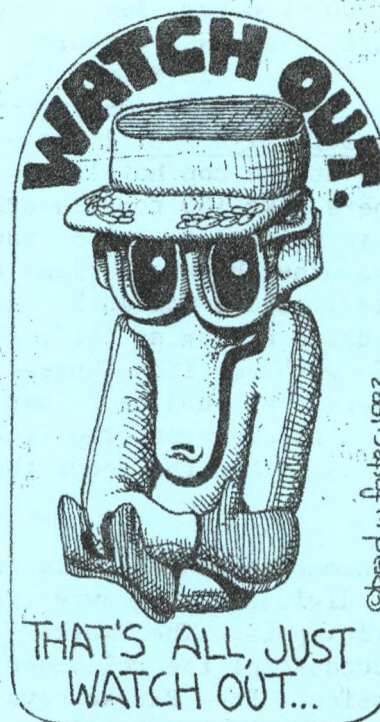
Toot! Toot! Dave Langford is taking you for a ride -- to change the metaphor, a ride on his pet hobby-horse. In his letter in issue #43, he cheerfully admits he has never read BATTLEFIELD

EARTH. That doesn't stop him from firing off as many more slams as he can get you to print. Naturally, these are all about Scientology. How, he asks, could he be thought unfair or foul-mouthed for merely writing that Joe Doakes says Scientologists like to lie, Bill Jokes says Scientologists love to cheat, and Sam Hoax says that Scientologists hope to steal? This routine is as old as the law of libel. Langford is good at it. ((Not apparently good enough, to judge by the row over his recent jibe at Jessica Amanda Salmonson...)) I've voted for him for Best Fanwriter in the past, and I admire his skill. Here, he makes such a noise that he has every reason to hope that no one will ask what the devil his opinion of Scientology has to do with BATTLEFIELD EARTH. Hubbard has shown himself to be under no compulsion to preach about Scientology at our expense. We can wish Langford & Co. would follow suit.

I didn't see Langford at ConStellation, but I had a pleasant time hanging around the fanzine lounge talking with Moshe Feder, Joyce Scrivner, Gary Farber, Taral and various other folk. This was a fine idea. Two or three adjacent rooms held tables full of historic fanzine, walls full of fanzine art, and chairs conducive to hanging around. Anyone interested in fanzines or fanwriting could drop in some time or other and find people ready to converse about mimeography or Marty Cantor's literary offenses. It was all less formal and more like the character of the participants than a panel or presentation. Maybe we've invented a regular feature for future conventions. Feder and I had a long talk about "media fans" (but print is a medium) and more or less the rest of the universe that continued onto the floor outside the Atlanta party and



eventually into a watch-the-Challenger land party the next morning. As we sat in the Atlanta party's hallway drinking peach daquiris, an especially rowdy fan stepped over us. We peered up at him. "Do you read any fanzines?" Moshe asked. I chimed in (still thinking of Mitchell's LESS THAN WORDS CAN SAY), "Do you write for any fanzines?" He said, "Here's my answer to you," and handed Moshe a can of Coke. Unfortunately he ruined what would have been an almost Zen-like reply by muttering, "I'm only sorry it wasn't a Budwesier" as he staggered around the corner. Fandom's Mister Coca-Cola and I stared at each other. "I almost thought he knew who I was," said Moshe. Art Widner grinned knowingly.



#### MORE PITH IN EVERYDAY SPEECH:

BECKY THOMSON: As you suggested, File 770:43 was waiting in our mailbox when we got back from ConStellation. I still wish, though, that I had seen it before we left; reading Pavlac's words about Larry would have made the news somehow easier to take than finding out the way I did, from the ConStellation pocket program. I thank you for printing Ross' "Appreciation," and thought it was really well said. (I'm having trouble with words tonight -- it just doesn't sound right to say that I enjoyed reading an obituary!). ((There's nothing wrong in taking pleasure from a well-phrased remembrance of a friend; I'm pleased you wrote to say so.))

LEIGH STROTHER-VIEN: I like the cover of F770:44, but an avian with mammaries is a bit weird.

KEN MANSON: If no one else in fandom said this ((and no one did!)), let me be the first. File 770 is still a bargain at 80 cents and I wish it would come out at least monthly and /I/ would be willing to pay more per issue, but I understand the press of a mundane job. It's reassuring to know fan news doesn't revolve around New York City as one newzine would assume (see Jan. '84 issue) or San Francisco/L.A. (hint: rhymes with focus). ((I've never considered LOCUS and SFC as my "competition" -- if I did, I'd be in deep shit!))

SAM BUTLER: Referring I believe to issue #42 about asking Ed Ferman /to be GoH/ Orycon 5 did indeed ask Ed to be our toastmaster back in February 1983 or so. Ed demurred, stating that he didn't like to make speeches. I tried to convince him we could make it so he wouldn't have to speak. He stated that he would think about it. Later that year (1983) he decided finally that he wouldn't want to be our guest...I suspect like many people in the field, Ed has been asked before, but has turned people down. A convention doesn't always get their first choices.



ART CREDITS: CODY: Cover. Amy Thomson, 2. Brad Foster, 3, 21. Scott Shaw, 5 (from '78 Westercon Cartoonists War). Maureen Garrett, 6. Jerry Gelb, 8. Alexis Gilliland, 9. Bill Kunkel, 11, Jim McLeod, 22. Bill Rotsler, cover calligraphy. Al Sirois, 17.

PART OF THE DICK SMITH LOC: I was at ConClave in Ann Arbor /in October/; fortunately, I didn't stay at the con hotel, since the hotel managed to lose a lot of reservations. I heard numbers like 150 rooms overbooked being talked about. It's interesting to note that this is the con run by the people who would have brought you Detroit in '85 ...There were other hotel problems as well, with mundanes staying in the room next to the con suite... There was much conflict between hotel security and party-givers. The concom posted a sign at their registration area asking people whose reservations had been made with American Express to call that company to complain. I heard that all Amex reservations had been lost, but the hotel had moved those people to a nearby hotel, about a block across the freeway. Since it had just snowed there, I doubt it was a handy walk, but the rooms there were cheaper. Other than that, I guess it was an ok con...

((Dick also commented extensively on the Inklings track of programming at WINDYCON, which some individuals came away from offended by the aggressive pro-Christianity of various participants. The "worst" instance was the Holy Ghost Players, who had been brought in because of the relevance of their presentation to the work of the writers under discussion. Ross Pavlac says they came in and did their usual church performance, disregarding hours of briefing about the makeup of the audience at Windycon.))

MAKING IT PERFECTLY CLEAR: Quoting INSTANT MESSAGE 351: "Sharon Sbarsky submitted from Priscilla Pollner the following corrections to the minutes.... There are not 3 branches of the Philly NESFA as reported. There is only one true branch of Philly NESFA that branch being the NY branch of Philly NESFA of which Priscilla Pollner is President. Ben Yalow is the President of the NY branch of Boston NESFA...and Seth Breidbart is president of the NY NESFA which is unaffiliated."



Mark L. Olson (49)  
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Waltham MA 02154

FILE 770:45  
Mike Glyer  
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